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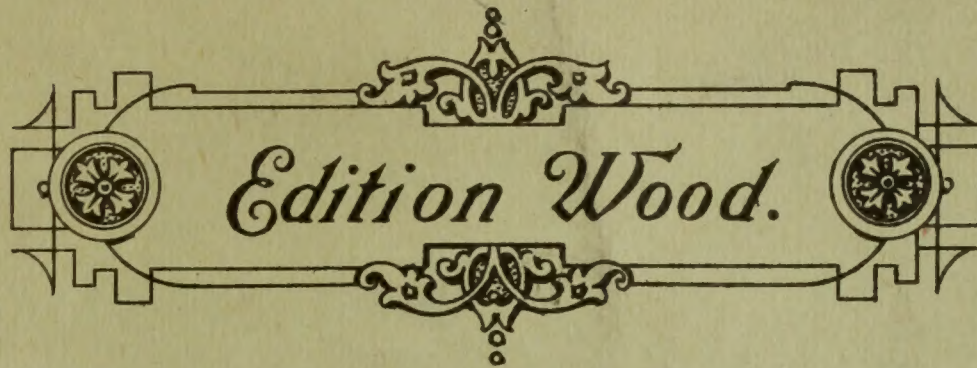






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18  
ETUDES  
DE GENRE

*Designed to follow*

ETUDES FACILES

Op. 100

*By*

F. BURGMÜLLER

Op. 109

[JOHN A. PRESTON]

COMPLETE: EDITION WOOD No. 215

BOOK I: EDITION WOOD No. 216

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*The B.F. Wood Music Co.  
Boston, London,*



# 18 Études de Genre.

## CONFIDENCE.

F. BURGMÜLLER,  
Op.109, Book I.

Allegro non troppo. ♩ = 152.

1. *p dolce e legato* *cresc.*

*dim.* *p* *poco riten.* *p*

*p espress.* *fz* *p espress.* *fz*

*p espress.* *sf* *sf*



First system of musical notation. The right hand features a melodic line with fingerings 2, 2, 3, 3, 2, 1, 2. The left hand has a bass line with fingerings 1, 2, 3, 1, 2, 4. Dynamics include *f* and *dim. riten.*. The tempo marking *a tempo* is at the end. Pedal marks (Ped.) and asterisks (\*) are present below the staff.

Second system of musical notation. The right hand continues the melodic line. The left hand has a bass line. Dynamics include *cresc.*. Pedal marks (Ped.) and asterisks (\*) are present below the staff.

Third system of musical notation. The right hand continues the melodic line. The left hand has a bass line. Dynamics include *sf* and *dim.*. Pedal marks (Ped.) and asterisks (\*) are present below the staff.

Fourth system of musical notation, divided into two parts. Part 1 (1.) has a right hand melodic line with a *p* dynamic. Part 2 (2.) has a right hand melodic line with a *p tranquillo* dynamic and a *dim.* dynamic. Pedal marks (Ped.) and asterisks (\*) are present below the staff.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a bass line. Dynamics include *p*, *dim. e poco rall.*, and *pp*. Pedal marks (Ped.) and asterisks (\*) are present below the staff.



## LES PERLES.

Moderato. ♩ = 84.

2. *pp leggierissimo*

*mf*

*dim.*

*p*

*mf*

*sfz*

*dim. e poco riten.*

*a tempo*

*pp una corda*

*sf*

*riten.*

The musical score is for a piano piece titled 'LES PERLES.' It is in 3/4 time, marked 'Moderato' with a tempo of 84 beats per minute. The score is divided into six systems, each with a treble and bass staff. The first system is marked '2.' and 'pp leggierissimo'. The second system has a 'mf' dynamic. The third system has 'p' and 'mf' dynamics. The fourth system has 'sfz' and 'dim. e poco riten.' markings. The fifth system is marked 'a tempo' and 'pp una corda'. The sixth system has 'sf' and 'riten.' markings. The score includes various musical notations such as slurs, fingerings (1, 2, 3, 4, 5), and articulation marks like asterisks and accents. The bass staff features a series of chords, some marked with 'Ped.' (pedal) and others with asterisks.



*a tempo* *tre corde*

*f* *riten.* *ff energico*

*dim.* *p*

*dim. e dolce* *pp* *dim.* *ppp*

*vivo e molto cresc.* *f* *f*



3.

*p dolce*

*f*

*dim. e riten.*

Ped. \*

Ped. \*

5 1 2 4 3 2 1 2

*p grazioso*

*sf*

*Lied*

1. 2.

*dim.* *p* *mf*

*Lied.* \*

*a tempo*

*f* *riten*

*pp dolciss.*

Ped. \*

Ped. \*

This musical score is for a piece titled "The Merry Widow" (No. 10), composed by Franz Lehár. It is a piano solo in G major, 2/4 time. The score consists of six measures. The right hand features a melodic line with various ornaments, including grace notes and slurs, and is marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes, marked with a piano (*Ped.*) dynamic. The piece concludes with a double bar line.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 2, 3, 4 and 1, 4, 3, 1. Bass staff features a bass line with fingerings 1, 2, 3, 4 and 1, 2, 3, 4. Dynamics include *f energico* and *sf*. A *ped.* (pedal) marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 3, 1, 5, 2, 1 and 5, 4, 3, 2, 1. Bass staff features a bass line with fingerings 1, 2, 4 and 1, 2, 3. Dynamics include *sf*, *dim.*, and *mf*. A *ped.* (pedal) marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 5, 4, 3, 2, 1 and 4, 3, 2, 1, 2. Bass staff features a bass line with fingerings 1, 2, 3, 4 and 1, 2, 3, 4. Dynamics include *f*, *p dolce*, and *dim. riten.*. A *ped.* (pedal) marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 4, 3, 2, 1, 2 and 1, 2, 1, 4, 3, 1, 5. Bass staff features a bass line with fingerings 1, 2, 3, 4 and 1, 2, 3, 4. Dynamics include *p grazioso* and *sf*. A *ped.* (pedal) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 2, 1, 5, 4, 3, 2, 1 and 1, 2, 1, 4, 3, 1, 5. Bass staff features a bass line with fingerings 1, 2, 3, 4 and 1, 2, 3, 4. Dynamics include *dim.*, *p*, *f*, and *sf*. A *ped.* (pedal) marking is present in the bass staff.



Allegro non troppo. ♩ = 152.

Edition Wood.



First system of musical notation. The right hand features a melody with triplets and slurs, marked *p legg.* and *sf*. The left hand provides a bass line with chords and triplets, marked *p legg.*. Pedal points are indicated by asterisks and the word "Ped.".

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked *sf* and *f*. The left hand features a bass line with slurs and accents, marked *p* and *f*. Pedal points are indicated by asterisks and the word "Ped.".

Third system of musical notation. The right hand features a melody with slurs and accents, marked *f* and *dim.*. The left hand provides a bass line with slurs and accents, marked *p*. Pedal points are indicated by asterisks and the word "Ped.".

Fourth system of musical notation. The right hand features a melody with slurs and accents, marked *cresc.* and *sf*. The left hand provides a bass line with slurs and accents, marked *cresc.*. Pedal points are indicated by asterisks and the word "Ped.".

Fifth system of musical notation. The right hand features a melody with slurs and accents, marked *dim.*, *pp*, *perdendosi*, *rall.*, and *ppp*. The left hand provides a bass line with slurs and accents, marked *m.g.*, *pp*, *perdendosi*, *rall.*, and *ppp*. Pedal points are indicated by asterisks and the word "Ped.".



## THE SPRING.

## LA SOURCE.

Andante grazioso.  $\text{♩} = 120$ .

5. *pp dolce e legato*

*una corda* \*

*mf* *dim.* *p* *sf* *dim.* *riten.*

*a tempo* *rall.* *a tempo* *a tempo*

*p* *dim.* *p* *rit.* *mf*

*dim. e rit.* *a tempo*

*f* *sf* *f* *dim.* *p* *dim. e ritard.*

*Tre corde* \*



*a tempo*

*pp dolce*

*una corda* \*

*mf* *dim.* *p* *sf* *dim.* *riten.*

*a tempo* *rall.* *a tempo* *a tempo*

*p* *dim.* *p riten.* *p*

*dim.* *dim.*

*p* *dim. e molto rall.* *pp* *dim.* *ppp*



## HAPPINESS.

## L'ENJOUÉE.

Allegretto.  160.

6. *pp leggiero*

*Ped.* \*

*Ped.* \*

The first system of the musical score for 'The Song of the Lark' features a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes, while the bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. Performance markings include 'cresc.' (crescendo), 'm.g.' (mezzo-forte), and 'sf' (sforzando) with hairpins. A 'Ped.' (pedal) marking is at the bottom left, and a '\*' (crescendo hairpin) is at the bottom center. The system concludes with a 'p poco rit.' (piano, a little ritardando) marking and a final melodic flourish in the treble staff.



## CRADLE SONG.

## BERCEUSE.

Andantino con moto.  $\text{♩} = 112$ .

7. *pp Cantabile*

*Leg.* 1 2 4 \* *Leg.* \* *Leg.* 1 2 4 \* *Leg.* \* *Leg.* \*

*f*

*cresc.* *sf* *f* *dim.* *p* *dolce e rall.*

1. *a tempo* *p* 2. *a tempo* *p dolce.*

*dim.* *p* *pp* *dim. rall.* *Leg.* \*



## AGITATO.

Allegro vivace. ♩ = 176.

8. *p* *m.g.* *m.d.*

*cresc.* *f*

*dim.* *p*

*cresc.* *f* *dim.*



First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece begins with a piano (*p*) dynamic, followed by a forte (*ff*) section marked *energico*. The tempo is marked *a tempo*. The system concludes with a piano (*p*) dynamic. The bass staff features a series of chords marked with a double bar line and an asterisk (\*).

Second system of musical notation. Treble and bass staves. The tempo is marked *a tempo*. The system begins with a *poco riten.* (poco ritenuto) instruction. The system concludes with a *cresc.* (crescendo) instruction. The bass staff features a series of chords marked with a double bar line and an asterisk (\*).

Third system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic. The system concludes with a *dim.* (diminuendo) instruction. The bass staff features a series of chords marked with a double bar line and an asterisk (\*).

Fourth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. The system concludes with a *cresc. e accel.* (crescendo e accelerando) instruction. The bass staff features a series of chords marked with a double bar line and an asterisk (\*).

Fifth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The bass staff features a series of chords marked with a double bar line and an asterisk (\*).



Andante sostenuto.  $\text{♩} = 84$ .

Edition Wood.



First system of musical notation. Treble and bass staves. Dynamics: *p*, *dolce*, *mf*. Fingerings: 1 2, 4 1 3 2, 4 1, 4. Pedal marks with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *dim. e poco riten.*, *pp stacc.*, *dim.*, *rall.*. Tempo: *a tempo*. Fingerings: 1 3 4, 2 1 5, 3, 1 4, 1 3 1, 2, 1. Pedal marks with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Tempo: *a tempo*. Pedal marks with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *sf*, *sf*, *p*, *dim.*. Pedal marks with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *dim. e rall.*, *pp*. Pedal marks with asterisks.



## 18 Études de Genre.

## LA VÉLOCITÉ.

F. BURGMÜLLER,  
Op. 109, Book II.

Vivo. ♩ = 104.

8

10.

*p leggiero**cresc.**f*

Ped.

\*

Ped.

\*

Ped.

\*

*dim.**p**cresc.**f*

Ped.

\*

Ped.

\*

Ped.

\*

*dim.**p*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*



First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 2, 2, 2, 2, 1, 1, 4, 1. Bass staff features a series of chords with fingerings 1, 1, 1, 1, 4. Dynamics include *cresc.* and *f risoluto*. Pedal points are marked with *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 1, 1, 1, 8. Bass staff features a series of chords with fingerings 1, 1, 1, 1. Dynamics include *a tempo*, *sf*, *dim.*, *rall.*, *p*, and *cresc.*. Pedal points are marked with *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 4, 3, 4, 3, 4. Bass staff features a series of chords with fingerings 1, 1, 1, 1. Dynamics include *f*, *cresc.*, and *f*. Pedal points are marked with *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 4, 3, 4, 2, 4, 3, 1, 1. Bass staff features a series of chords with fingerings 5, 1, 1, 1, 1, 1. Dynamics include *sf*, *cresc.*, and *f*. Pedal points are marked with *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords with fingerings 1, 1, 1, 1, 1, 1. Bass staff features a series of chords with fingerings 1, 1, 1, 1, 1, 1. Dynamics include *m. d.*, *sf*, and *sf*. Pedal points are marked with *Ped.* and asterisks.



## LA SÉRÉNADÈ.

Allegretto grazioso. ♩=176.

11.

*p* *il canto marcato**sf**p**cresc.**f**dim. e poco riten.**a tempo**p**fp**sf**cresc.**f**a tempo**dim. e poco riten.**p**f*



First system of musical notation. Treble and bass staves. Dynamics: *pp dolce*, *cresc.*, *sf*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*, *f*. Fingerings: 4, 2, 1, 5, 3, 1. Pedal markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *pp dolce*, *cresc.*, *sf*. Pedal markings: *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*. Fingerings: 3. Pedal markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*. Text: *Perdendosi e sempre più ritenuto -*. Pedal markings: *Ped.* and asterisks.



Edition Wood.



*pp leggiero*

*Leg.* \*

*a tempo*

*sf* *dim. e poco riten.* *p* *cresc.*

*Leg.* \* *sf* *Leg.* \*

*f* *cresc.*

*sf* *Leg.* \* *sf* *Leg.* \* *sf* *Leg.* \*

*sf* *p legg.* *sf* *p legg.* *f*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*sf con fuoco* *f* *sf* *f*

\* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*



## THE STORM.

## L'ORAGE.

13. Allegro.  $\text{♩} = 152.$

*pp agitato*

*sf*

*pp*

*sf*

*cresc. assai.*

*f*

*dim.*

*f*

*ff con fuoco*

The musical score is written for piano. It begins with a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The score is divided into measures, with measure numbers 1 through 13 indicated. The dynamics range from 'pp' (pianissimo) to 'ff con fuoco' (fortissimo con fuoco). There are also markings for 'sf' (sforzando), 'cresc. assai.' (crescendo assai), and 'dim.' (diminuendo). The score includes various musical notations such as slurs, fingerings, and articulations.



First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *sf*, *ff*, *dim.*, *p*, *f*. Performance markings: *cresc. e riten.* First ending bracket.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *p*, *sf*, *p*. Performance markings: *p agitato*. Second ending bracket.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *sf*, *p*. Performance markings: *sf riten.*, *Tempo I. ma un poco più lento*. Time signature changes:  $\frac{4}{2}$ ,  $\frac{5}{2}$ ,  $\frac{4}{2}$ .

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *sf*, *sf*, *f*. Performance markings: *f espressivo*. Time signature changes:  $\frac{5}{2}$ ,  $\frac{4}{2}$ ,  $\frac{3}{2}$ .

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *p*, *sf*, *dim.*, *p*, *dim.*, *pp*. Performance markings: *a tempo*, *p riten.*, *dim. e rall.*. Time signature changes:  $\frac{3}{2}$ ,  $\frac{4}{2}$ .



## GONDOLIER'S SONG.

## REFRAIN DU GONDOLIER.

Andantino con moto. ♩ = 56.

14. *p*

*cantabile*

*dim.*

*p*

*rall.*

*sf*

*dim.*

*p*

*mf*

*p dolce*

*a tempo*

*mf*

*cresc.*

*sf*

*p*

*rall.*

*dim.*



This page contains five systems of musical notation for a piano piece, likely in G major (one sharp). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff starts with *mf* and *p dolce*. Bass staff has *mf* and *p dolce*. Dynamics include *mf*, *p dolce*, and *mf*. Fingering numbers 1, 5, 2, 1 are present.
- System 2:** Treble staff has *mf*, *cresc.*, *sf*, *p*, *dim.*, and *pp una corda lusingando*. Bass staff has *mf*, *cresc.*, *sf*, *p*, *dim.*, and *pp una corda lusingando*. Dynamics include *mf*, *cresc.*, *sf*, *p*, *dim.*, and *pp una corda lusingando*. Performance instruction: *a tempo*. Fingering numbers 5, 1, 4, 1 are present.
- System 3:** Treble staff has *sf* and *dim.*. Bass staff has *sf* and *dim.*. Dynamics include *sf* and *dim.*. Fingering numbers 1, 4, 2, 4, 5, 3, 1 are present.
- System 4:** Treble staff has *pp*. Bass staff has *pp*. Dynamics include *pp*. Fingering numbers 1, 4, 1, 4, 2, 1, 2, 4 are present.
- System 5:** Treble staff has *sf*, *dim.*, *pp*, *dim. e rall.*, and *pp*. Bass staff has *sf*, *dim.*, *pp*, *dim. e rall.*, and *pp*. Dynamics include *sf*, *dim.*, *pp*, *dim. e rall.*, and *pp*. Fingering numbers 5, 35, 5, 4, 3, 5, 2, 1 are present.

The notation includes various musical symbols such as slurs, ties, and articulation marks. The page is numbered 27 in the top right corner.



# LES SYLPHES.

Vivo. ♀ = 92.

15. 

[illegible]

8

*sf* *dim.* *p* *pp*

5 4 5

Lied.

\*

Musical score for the first system of "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) and a forte (sf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a repeat sign and a first ending bracket.

Animato.

*pp*

*sf*

Ped.



*cresc.* *f* *ff con fuoco* *sf sf* *Fine.*

*Cantabile* *pp staccato* *p* *legg.* *Ped.* \*

*sf* *legg.* *p* *Ped.* \*

*sf* *dim.* *p* *dim.* *Ped.* \*

*dim.* *p* *D.S.* *Ped.* \*



## THE PARTING.

## LA SÉPARATION.

Allegro agitato.  $\text{♩} = 152.$ 

16. *p* *con anima* *sf*

*p* *cresc.* *sf*

*f* *espressivo* *p dim. rall.* *a tempo* *f*

*riten.* *a tempo* *ff* *sf* *dim.*

*p* *cresc.* *f* *espressivo*



*a tempo*

*p dim. rall.*

*f*

*Ped.*

*\**

*riten.* *a tempo*

*ff sf dim.*

*p cresc.*

*Ped.*

*\**

*f*

*espressivo*

*p*

*1 2*

*2 5*

*Ped.*

*\**

*f*

*3 5*

*2 5*

*Ped.*

*\**

*sf*

*dim.*

*p sf sf ff*

*Ped.*

*\**



## LA MARCHE.

Allegro maestoso. (♩ = 112.)

17.

*f* *fz* *fz* *fz* *f* *fz* *fz* *fz*

*f* *cresc.*

*sf p dolce* *f* *fz* *p* *p*

*delicato* *f energico* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



This page contains five systems of musical notation for piano. The notation includes various dynamics, articulation, and fingerings.

**System 1:** The first system features a treble and bass staff. The treble staff has a 5-measure rest followed by a 4-measure rest, then a series of chords marked *fz* and *f*. The bass staff has a 4-measure rest followed by a series of chords marked *fz* and *f*. The system ends with a double bar line and a repeat sign.

**System 2:** The second system continues the piece. The treble staff has a 4-measure rest followed by a series of chords marked *f* and *ff*. The bass staff has a 4-measure rest followed by a series of chords marked *f* and *ff*. The system ends with a double bar line and a repeat sign.

**System 3:** The third system features a treble and bass staff. The treble staff has a 5-measure rest followed by a series of chords marked *f* and *fz*. The bass staff has a 4-measure rest followed by a series of chords marked *f* and *fz*. The system ends with a double bar line and a repeat sign.

**System 4:** The fourth system continues the piece. The treble staff has a 4-measure rest followed by a series of chords marked *f* and *fz*. The bass staff has a 4-measure rest followed by a series of chords marked *f* and *fz*. The system ends with a double bar line and a repeat sign.

**System 5:** The fifth system features a treble and bass staff. The treble staff has a 4-measure rest followed by a series of chords marked *f* and *fz*. The bass staff has a 4-measure rest followed by a series of chords marked *f* and *fz*. The system ends with a double bar line and a repeat sign.

The page includes various musical notations such as *fz*, *f*, *ff*, *p dolce*, *dim.*, *p*, *poco riten.*, and *D.C.*. It also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs).



Allegro moderato. ♩ = 112.

18.

Musical score for "THE SPINNER." and "LA FILEUSE." in G major, 2/4 time. The tempo is Allegro moderato (♩ = 112). The score is divided into six systems, each with a treble and bass staff.

- System 1:** Treble staff begins with a piano (*pp*) dynamic and a *leggieriss.* marking. The bass staff features a simple harmonic accompaniment with asterisks marking specific notes.
- System 2:** Treble staff has a mezzo-forte (*mf*) dynamic. The piece transitions to *espress.* (expressive) and then *rall.* (rallentando) at the end of the system.
- System 3:** Treble staff returns to the original melodic line. The tempo marking *a tempo* is indicated at the beginning of the system.
- System 4:** Treble staff begins with a forte (*f*) dynamic. The system concludes with a *p* (piano) dynamic marking.
- System 5:** Treble staff continues the melodic development. The bass staff includes a *cresc.* (crescendo) marking.
- System 6:** Treble staff continues with a forte (*f*) dynamic. The piece ends with a final chord in the bass staff.



*ff energico*

*pp dolcissimo*

*agitato e sempre più cresc.*

*pesante*

*rapidamente*

*ff*

1.

2.

3.

4.

5.

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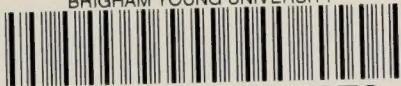
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